

\$1.00 per year
10c. per copy

The

Negro Music Journal

L. II.

NO. 13.



A Monthly Publication devoted to the Educational Interest
of the Colored Music Teacher, Student and
Music-lover.

The Negro Music Journal

(Published Monthly.)

\$1.00 Per Annum Single Copy, 10 Cents.

J. Hillary Taylor, Editor Agnes Carroll, Assistant



CONTENTS FOR SEPTEMBER 1903.

THE DRURY OPERA CO. IN VERDI'S "AIDA"	1
JOHANN SEBASTIAN BACH	5
PIANO DEPARTMENT,—J. Hillary Taylor	9
Bach	
MME. ESTELL R. CLOUGH	11
LISZT PLAYING CHOPIN	12
CLUB DEPARTMENT,—Agnes Carroll	13
VIOLIN DEPARTMENT,—Clarence C. White	17
The Left Hand	
THE CHILD'S MUSICAL LIFE	19
Editorials	21
Musical Notes	23

Remittances should be made by Bank Draft or Check, Post Office Money Order, or Express Money Order. The above not being convenient, money may be sent by Registered Letter. New Subscriptions can begin any month during the year.

Discontinuances.—If you desire THE JOURNAL stopped, notify us; otherwise, it will be continued. Contributions or Communications which will help the Negro to a better knowledge and appreciation of the Musical Art, are solicited from all sources.

Address all Communications and Remittances to
THE NEGRO MUSIC JOURNAL
111 D Street, Southeast, Washington, D. C.



O as often as you can to good piano and song recitals, symphony and choral performances given from time to time during a musical season: you will thereby gain much towards a better appreciation and enjoyment of all that is pure and good in music.

The Negro Music Journal

A Monthly, devoted to the Educational Interest of the Negro in Music.

VOL. II.

WASHINGTON, D. C., SEPTEMBER, 1903.

No. 13.

THE DRURY OPERA COMPANY IN VERDI'S "AIDA."

Robert W. Carter.

MUCH has been said of the Negro's progress in education, and of his achievements in intellectual development; but thus far only adverse criticism has greeted his attempts to interpret classic music. The press of two hemispheres applauds with enthusiasm great artists like Tamagno, Lucca, and Nilson; but as yet the greatest efforts made by cultured artists, possessed of phenomenal vocal organs, have produced no eulogy from the general public,—nothing but faint applause from a generous-hearted few, who wonder and speculate at the Negro's efforts to attain a high degree of culture in artistic vocalization augmented by dramatic action.

Some call the Negro a child of song, but this compliment is conferred by those who know him only in ragtime song and dance. Great audiences of Caucasians welcome and applaud the colored actor in these roles; but the Negro artist is progressing; he no longer confines himself to comedy, but is making strenuous efforts to climb the hill of fame in legitimate work.

The late Mr. Sam Jack did more than any other white man to introduce colored male and female performers to the amusement world, but none has yet ventured to present grand opera with Negro vocalists. This the Negro is doing for himself, unaided.

THE NEGRO MUSIC JOURNAL

Many white people who praise the black comedian declare his proficiency in their favorite roles to be in line with his droll nature and odd characteristics, and that therein lies his success before the footlights. This is unjust criticism, for all races have their droll characteristics, which afford more or less sport for the multitude; as, for instance, the Irishman with his peculiar sayings, which furnish us with "Mr. Dooley" of undying fame, along with Mr. Hennessy," the Chinaman, the Yankee and the never-tiring Dutchman in his wonderful mix-up of English and German words. The Negro, therefore, like any other race of people, will pass from one degree of development to another until he achieves the highest point of advancement in singing and acting.

For although superior advantages as a rule, engender greatness in the heirs of wealth, Nature, ever kindly to her children of humbler origin, endows a favored few with the choicest gifts from her great storehouse; thus genius rises from the gutter and progress is equalized.

The force of aptitude led Mr. Frederick Douglass, though born a slave, to fame. Mr. John R. Lynch, Hon. B. K. Bruce and Prof. John M. Langston, rose to dignity and distinguished superiority from humble log cabins, not from gilded halls. Garfield, Grant and Lincoln, though of the proud Caucasian race were led by Nature's extraordinary gifts, from the humblest walks of life to preside over the grandest republic ever known to civilization. Verdi, Rossini, Donizetti and Bellini, now the four great Italian masters of music, were not heirs to guilded halls and a long line of noble ancestry, but rose from the common people. Loye, courage, sympathy and talents are the forces that lead men to greatness, and crown them with honor and fame.

These are the agents that are bringing success to Mr. Theodore Drury of New York, in his arduous task of presenting grand opera with colored performers before critical audiences in the great Western metropolis.

Mr. Drury is peculiarly well fitted to become the pioneer in a great movement, and this is a great movement, an epoch in our race history. Undismayed by difficulties, he presses forward toward the

goal of his ambition as did Douglass and Elliot, and Bruce and Lynch and Langston, and a host of other grand race lovers.

Thus far he has succeeded in presenting four grand operas: "Il Guarany," "Carmen," "Faust" and "Aida"; each showing improvement in artistic execution over the last; each demonstrating a growing intelligence and greater appreciation of the highest class of musical productions by the rank and file of Afro-Americans.

Deserved applause greeted Mr. Drury and his company in Verdi's grand opera of "Aida" at the Lexington opera house, New York, May 11th, last. "Aida" is a masterpiece of a great Italian master; the poetry is beautiful, and the music exquisite. The chief incidents of the opera deal with the love which Aida, daughter of the Ethiopian king, entertains for Radames, a young Egyptian warrior, and his response to her affection. Amneris, daughter of the Egyptian king, is also in love with the chieftain, and in the last act, she kneels in prayer, heart-broken, while the lovers die in the tomb, united in death.

Mr. Drury was ably supported by Madame Estelle Clough as Aida, whose sublime soprano voice and great histrionic ability were a revelation to her friends and admirers. Mr. Geo. L. Ruffin's rich baritone voice was heard to even better advantage in Amonasro, than when he essayed the role of Valentine in "Faust," and gave much pleasure to the listener.

Miss Alfrida Wegner essayed the role of Amneris, and her grand contralto voice was heard to the best advantage. Mr. David Manser appeared as Ramphis, Mr. Ralph Young as the King of Egypt, Mr. Oliver Taylor as Messenger.

Mr. Drury, as Radames, gave an excellent interpretation of the part. He was in fine voice and gave great pleasure to his critical audience.

The opera, though liberally cut, was an artistic success, liberal applause and encores being the rule of the evening, the performers being the recipients of magnificent floral offerings. Mr. Drury has been urged to repeat the opera in May, 1904, but it is rumored that his next venture will be made in Mascagni's "Cavalleria Rusticana."

These operas given by Mr. Drury should be well received for

THE NEGRO MUSIC JOURNAL

many reasons, the chief of which lies in the face that there are doing much to mitigate the prejudice of the Caucasians against the colored race. In the opera of "Aida," as in that of "Faust," white and colored performers sang and acted together on the stage, the Afro-American and Caucasian made up the vast audience, and shared refreshments at the same dining-room. At these gatherings the refined and cultured of our race assemble, and from them the Caucasian learns that all of the Negro race are not ragtime characters, but that a great number of us possess a discriminating and cultivated taste for the fine arts.

Many whites will receive this matter in a spirit of levity, forgetting that though the Negro be black and acquainted with years of oppression, he possesses in a marked degree the artistic temperament which is bestowed by Nature on her children indiscriminately and which has inspired the souls of white men with poetry and song. Once the Negro sang only of sorrow, inspired thereto by gloomy surroundings and pitiful conditions. Those days have passed into oblivion, and the brighter day he then hoped for, and which his song voiced, is now realized by the present generation of Afro-Americans.

It is a blessed provision that Nature favors the lowly as well as those in the higher walks of life. Idiots, too, are sometimes born in the homes of wealth, while intellectual greatness rises from among the common herd. In a certain Northern college a white Southern student complained of his colored classmate and at length wrote to his father to have his seat changed. In reply the professor wrote: "the difference in attainments will soon settle the matter." When the spring examinations were concluded, the colored student went to the senior class while the white Southern student remained in his old seat.

The rapid intellectual development of the Negro is the main cause of the growing trouble in the Southland; he is no longer satisfied to be the white man's "menial." He aspires to compass all knowledge that can make him of greater service to mankind and more obedient to the will of God.—**THE COLORED AMERICAN MAGAZINE.**

JOHANNES SEBASTIAN BACH.

HIS LIFE AND WORK.

Part I.

BIOGRAHY is a study that enters more or less seriously into the study and mastery of every art or science. The historian must study the lives of great statesmen and explorers; the scientist must become acquainted with the lives of great inventors, thus could we go through the great field of art and science and find that biography is an essential adjunct in the study and mastery of any of them. The same holds good for music: if the student, teacher or music-lover desires to fully understand and appreciate the art, he must study musical biography and learn how the great musicians lived and worked and created their great masterpieces. If we would know America we must know something of the achievements of Washington, Lincoln, Grant, Webster, Clay and Douglass; likewise to know the musical art one must learn something about the achievements of Bach, Handel, Mozart, Schubert, Beethoven, Liszt, Wagner, etc. It shall be my endeavor in the series of biographical sketches that will appear in our columns from time to time to throw some light upon the works and achievements of the world's great tone masters. Johann Sebastian Bach will furnish the material for our first sketch and study.

No one knows the future of the babe that may now lie quietly in its cradle, heedless of the many things that are around and about it. Hence, I may say that it is not at all probable that those who gazed upon the beaming face of the subject of this sketch, in his infancy, realized the great work that the babe Bach was to accomplish as years were added to his life. Bach entered life about the 31st day of March, 1685—over two hundred years ago. Eisenach, Germany, was his birth-place. It has been proven by historians that his ancestors were musical even two hundred years before his birth,

and we may add that it is doubtful if there has ever lived a family that has had so many good musicians in its circle as the great Bach family had.

Bach's early education was first under the supervision of his father, Johann Ambrosius Bach, and his mother, Elizabeth. His father taught him the violin and had rather gatherings at the home at which time musical folks revelled in the balm of sweet sound. Little Bach must have enjoyed greatly these musical gatherings for there was not a day allowed to pass but what there was some music made in the household. The same custom had always been the rule in the earlier Bach families.

At the age of about nine years, Bach lost his mother, and not so long after that another burden was thrown upon him in the death of his father. This left him somewhat alone in the world at a very tender age, but an elder brother took the youth in charge. This was Johanna Christoph Bach, who was organist in a church at Ohrdruf, Germany. Bach must have felt delighted as far as his music was concerned, for his brother immediately began to give him lessons upon the clavichord—the precursor of our modern pianoforte. Bach was also sent to school and studied arithmetic, rhetoric, latin and theology. There was also a course of music included in the curriculum of the institution he attended.

Besides these advantages, he was a member of the boy choir that sang on various occasions in the church where his brother played.

Young Bach made very rapid progress in his music during this period, and having mastered all the music his brother had given him, desired to study and play from a more difficult volume of music which his brother possessed but considered too difficult for him. Bach continued to yearn for this fine music that was not allowed to him, so he at last decided to slip it from the cabinet and copy its contents by moonlight. Every moonlight night, when the brother would not be near or about the house, little Bach would set about his stupendous task, copying the difficult music.

Bach labored six months before he completed the copying of the entire volume, and on the completion of the same, his brother discovered what had occurred and took the cherished copied volume from

him. We can all imagine the hurt this unkind act on the part of his brother caused little Bach who had such an avidity for learning that nothing seemed too difficult for him to accomplish in the musical sphere. This same spirit permeated Bach's whole life; he never tired of laboring, was always on the look out for new opportunities and when ever they presented themselves, he would grasp them, thus improving his mind and deepening his musical understanding. How many music students of today love their work as did the talented little German?

When Bach reached the age of fifteen, he left his brother's roof to seek his own livelihood and to advance in his studies as rapidly as possible. Bach, in company with a school companion, left Ohrdruf, at this time, for Luneburg, with a view of entering the choir at St. Michael's school—they walked the whole distance which was about two hundred miles.

Bach's fine attainments won him a position in the choir of the said school—he was at this time in the possession of a fine voice, and quite accomplished as violinist and clavichord performer. During his three years stay here, he pursued his music and other studies assiduously having many opportunities afforded him to hear good music performed, both instrumental and vocal. He also won the friendship of Georg Bohm, a noted organist of Luneburg. Bach often walked to a neighboring town, Hamburg, to hear Johann A. Reinken play the organ he being one of the leading organists, composers and teachers of that day. This gave the yearning and striving youth much new zest and inspiration. Bach would also often walk to Celle to hear a noted band perform French music. Thus he gained much theoretic knowledge as to their peculiarities in composition: in fact, if there was any good music to be heard anywhere within his reach, Bach would be there to hear it, and bring away many new ideas that would assist him in his own labors. We must remember that during Bach's life-time the rail-road train, telegraph or telephone had not been invented. Thus, he was compelled to go in a coach or to walk, and as the former meant expense, he usually walk to the various town in which he knew noted musicians to have residence.

After a short experience as a violinist in the court orchestra of Prince Johann Ernst, Bach accepted a position as organist at Arnstadt. During his residence here, he studied, played and composed much.

While in Arnstadt, Bach yearned to hear the great organist, Dietrich Buxtehude who held a position at Lubeck, a town in north Germany. He was granted a month's leave to make the journey and walked all the distance which was about the same as that from Ohrdruf to Luneburg, which he had also walked. On reaching his destination, he became so fascinated over Buxtehude's playing that he stayed *three* months instead of one, after which he walked back to Arnstadt. Bach gained much while associated Buxtehude, as the church music was often elaborate and enhanced by the use of an orchestra. On returning home, Bach was taken to task for his seeming negligence in over-staying the time allotted him. He made his authorities the simple answer: "I have been in Lubeck for the purpose of perfecting myself in the art." After this occurence, Bach seemed to have never gotten on friendly terms with his superiors, though he held the position some time after this and continued to play, study and compose, but being influenced by the grand music he had heard, naturally caused his own church program to show some new features. This seemed to have irritated his superiors and much complaining was heard in regard to the innovations.

This article will be concluded in next issue.

The education of a human being requires
the co-operation of many other human beings
carefully trained in endless directions.



Piano Department

Conducted by MR. J. HILLARY TAYLOR

Under this heading we desire to give teachers a medium through which they can exchange ideas upon piano teaching and study. Instructive articles that would help teachers and students to a better knowledge and practice of their art, are solicited, from all sources. Questions are welcomed. Write us, giving others suggestions, or asking for assistance.

BACH A VERSATILE COMPOSER.

NE thing which greatly impresses a student of Bach's life is his great versatility. He was not satisfied to be able to play the violin, but added to his knowledge and skill upon this instrument, the art of composition, the mastery of organ and clavichord playing, and last but not least, he used the instrument given him by Nature—the voice—to good effect.

We find the number of works composed by this genius to reach the astonishingly large number of about four hundred and eighty-one—the same being in all styles common to this day and epoch. We find masses, cantatas, inventions, suites, fugues, preludes, concertos, etc. among his most noted productions.

Bach being really the first great master in music, has embodied in his works the best features of the music of his own period, also many new features that have been recognized in our modern music. He was the perfection of the old school of composition and the beginning of the new. The striking characteristics of the old school were rigidity as to form—floridity and simplicity as to movement. As counterpoint, the art of combining two or more melodies correctly together reached a certain amount of perfection before harmony was practiced in the art of composition, we find all of the musical works created before Bach's time many-voiced, or contrapuntal

in character. Bach's works are principally contrapuntal but we often find clear cut hints on modern tendencies in several of his fugues and suites and the B-minor mass. Where he so far surpasses his predecessors is in this mastery over thematic development, which mastery is at all times infused with an emotional element that we fail to find in the works of such writers as Buxtehude and Frescobaldi.

Bach's works are now considered the foundation of all earnest study and mastery of the art: every earnest student must study certain compositions of his in order to get an excellent and reliable technic and an understanding of thematic development.

The two and three part inventions and the easier numbers from the French suites are usually piano student's first Bach food. Later on during his study, are introduced the more difficult numbers from the suites and the best of the preludes and fugues.

Some of his piano works generally used are :—

Two-part Inventions, Nos. 1, 8, 10 and 12.

Three-part Inventions, Nos. 2, 1 and 7.

Preludes, Book I, Nos. 3, 5, 2 and 15.

Fugues, Nos. 5, 10 and 15.

Preludes, Book II, Nos. 5, 7, 2 and 6.

Fugues, No. 2, 6, 12 and 24.

The last Bach study might include the more difficult compositions, such as: "The Chromatic Fantasie and Fugue," "The Italian Concerto," and a few of the Liszt transcriptions of the great organ fugues.

Besides the usefulness of Bach's works to the piano student, the violin concertos furnish fine study for violinists. The fact that he was a fine violinist himself gives these works, which are grandly written, greater favor with violinists.

The organ student will be charmed over his Bach study, for it was as an organist that his genius showed to its greatest extent. The great preludes and fugues will be cherished by all earnest organ students.

Entering upon the fourth field in which his compositions find fa-

vor, I will mention his success in writing for the voice, which is exemplified in his master choral compositions—the Passion music according to St. John and Matthew and the several masses, including the great one in B-minor, and over two hundred cantatas. We will here remember that it was through the production of Bach's Passion Music, (1829, by Mendelssohn), that gave him, as it were, a recent birth, for he had before that time been buried to the musical world. The most notable and significant production of his choral works is by the great Bach Choir of Bethlehem, Pa. Mr. J. Fred. Wolle is the conductor of this great choir which numbers about one hundred and eighteen cultured singers. The choir has made a specialty of Bach's choral works and only last May had their great Bach festival which was a grand success, reflecting much credit upon the choir and its able director, Mr. Wolle. The masterpieces produced on this occasion were : "The Mass in B-minor," "Christmas Oratorio," "St. Matthew Passion," Brandenburg Second Concerto Grosse and five church cantatas. We can see from this, when we consider the small choir that Bach had during his life-time with which to produce his master-pieces, that we are just here in the twentieth century receiving really ideal productions of his great choral works.

Few of the masters have labored harder, been more versatile, composed greater works, nor spent more time perfecting details of composition, than did this learned master of Eisenach, Germany.



MME. ESTELLE CLOUGH

Mrs. Estelle Clough was born in Boston, Mass., and moved to Worcester at an early age. She was graduated from the Worcester High School, her part in the public exercises on graduation day being that of pianist. From the time she could sit on a stool, Mrs. Clough was placed at the piano, studying with Henshaw Dana and Carl Meincrette. She made fine progress as an instrumentalist, appearing in concert as piano soloist in Boston, Springfield and Worcester. Later, she took up the study of the voice with Benjamin

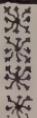
Hammon, as a pleasure, or rather experiment, for her voice was a small one. We give the story in her own words: "I found the study an interesting and deep one, and that a great deal could be accomplished by study, perseverance and patience. Later I had the great good fortune to meet Madam Maria Petersen from Stockholm Sweden, with whom I am now studying. She is a teacher of voice culture and voice building, and it is to her I owe my great success; she has shown me what can be done to a voice by hard work. Madam Petersen has the finest studio in Worcester. I am her accompanist, and coucher. I also have a very interesting singing class. My husband, B. H. Clough, a letter carrier, is very much interested in my work and delights to see me progress. I wish I could impress it upon our young people how important it is to study, work work hard. Do not be satisfied with a little. There is so much to be accomplished; there is no end."—THE COLORED AMERICAN MAGAZINE.



LISZT PLAYING CHOPIN.

As Liszt played, his demeanor changed in sympathy with the intensely dramatic content of the work. During the somber phantasy, his teeth were set, his lips and massive jaw firm, his entire face almost rigid; his gray eyes burned with the composer's inspiration, and his body straightened out as he leaned somewhat away from the keyboard. When he struck the ponderous chords of terror there was a vehemence almost diabolic in the sudden swoop of his great hands, and the tremendous crash fairly made one shiver. His nostrils became distended, and his breath came quickly, as one laboring under great excitement. Indeed it seemed that the spell of the great "tone-poet," with whom, in his earlier years, he had been on such friendly terms, had completely mastered him; as though he felt himself again in his presence, and he would once more prove his devotion to Chopin's inspired art, and show him that Liszt still knew and could portray his innermost soul.—BOOKLOVERS MAGAZINE.

Club



Department

Conducted by Miss Agnes Carroll

Under this heading will be given suggestive matter for club-work. Teachers are earnestly entreated to organize clubs among their pupils and excite their interest in the beauty and usefulness of the literary side of the art. This department will be open for the free use of all clubs to put forth their ideas on clubs and club-work. Let us hear from you.

JUSTIN HOLLAND.

BEGINNING our new volume, we will call our clubs' attention to the lives of some of our Negro musicians. For this issue, we will meditate upon some of the important facts in the life of Justin Holland.

It is not at all a rare sight for us to see some Negro making his way here or there with a guitar under his arm; nor is it uncommon in the thickly settled Negro communities for us to see this instrument being played while the carrier is going on his way. But if we are to question the musical ability of the majority of those who are lovers of this instrument, we will be obliged to say that they are not those who love the instrument from an artistic standpoint, but rather, those who simply use it as a pastime amusement. It is truly comforting to know that, in as much as the guitar is a favorite amongst the colored people, we have had in our midst a member of the race who has studied this instrument with a thoroughness that has proven that the Negro's inborn love for the guitar has its proper abode, and needs only his industry to show itself to humanity.

This noble individual whom we all meet with outstretched arms is Justin Holland, the son of Exum Holland, a farmer. Justin was born in 1819, at Norfolk Co., Va. His musical fondness showed itself in early childhood, and before he was fourteen, he used to walk five miles on Sundays to hear the singing of the religious meetings held in those days.

We are told, he would sit upon a fence near by, where he would escape being disturbed, and thus grasping every tone given forth by those earnest worshipers would afterward affix his own music to the same words. These settings the memory of which he, in after life, made known, proved to be sometimes better than those at that time used.

When he became fourteen, he went to Boston and from there to Chelsen, Mass. Here he met Senor Mariano Perez, a Spanish musician, one of a troupe then performing in Boston at the old Lion theatre, Washington street, as a member of the Kendall's famous brass band.

He studied the guitar under Perez, being attracted to this instrument because of having seen and heard him perform upon it in such a masterly manner. His progress was fast under this teacher, but he soon changed for another of the same band, Simon Knaebel, under whom his advancement was even more perceptible. Knaebel was well known for his ability to arrange music for the guitar. This honor was afterwards much lavished upon Holland.

Justin, later, studied the light-keyed flute under a Scotch gentleman, Pollock. We must not overlook the fact that all of this studying of our aspirant was being done after the toils of day, this being necessary in order that he might have the means to defray the expense of his lessons and stay the pangs of hunger.

In 1841, still not being satisfied with himself he went to the Oberlin College. In 1844, he wrote a book on certain subjects of moral reform. In the next year, he went to Cleveland, Ohio, with the intention of making a livelihood. As we might as well learn now, let it be known that although he pursued his studies with what can be termed a sacred earnestness, he had not studied with an intention of teaching. This thought did not seize him until after he settled in Cleveland and was asked by some of the most wealthy families to give their children lessons, his ability as a guitar performer and the honor which the college had bestowed upon him, having been made known to them.

By this time, Holland had so developed his character as he had his musical talent, and he stood before men as a model of true man-

liness and all that went to make up an honorable man of high educational worth, sweetened by modesty. Therefore, he accepted the pupils, declaring unto himself that he would leave no stone unturned the uprooting of which was necessary to make clear to them the true principals of performing from a theoretical and an artistic point of view.

He experimented and taxed himself to the greatest in order that methods for the guitar should be put before the world, and have more worth than those with which he had become acquainted.

To do this it became necessary for him to study Spanish, French and Italian, because there were in these languages some most valuable helps on the subject with which he wished to deal. After having mastered these languages and having read his desired works, he proceeded to write a guitar method. The book produced was: "Holland's Comprehensive Method for Guitar." This work was pronounced by some of the best critics as covering more ground than any work of its kind previously set forth in this country or Europe. It is valuable for its simplicity and clearness. This was published by J. S. Peters & Co. of New York. Afterwards, G. W. Brainard asked him to write an instruction book of a smaller type. The work he gave was termed, "Modern Method for the Guitar," and is said to be even more of a work for beginners than the Comprehensive.

Among those whom Holland taught was Mrs. Briggs, wife of a son of one of Massachusetts' ex-governors. We can easily see with what esteem this lady held her teacher when we learn that whenever the and her husband visited Cleveland, they never neglected to pay Holland a call.

It has been formerly said that Mr. Holland was a man of high moral character and it is to be hoped that this fact will not pass on through our minds without making a most lasting impression. We have thus far traced his life as a performer of the guitar and his excellence as a method writer. We cannot overlook his ability for arranging music to be performed upon the guitar far in this he stands out par-excellence. His standard was always that which soared to the greatest heights. From this he did not waver.

Mr. Holland also gave flute and pianforte lessons, which showed

that he was a well-rounded musician. Honor was forced upon him because of his thoroughness in his every work. Although he positively shrank from publicity, his excellence of working caused all who came in touch with him or his works to seek them with an eagerness likened to that with which the hungry seek food. As a man in his community, he was sought with the same eagerness. He was a Mason and honors of office far above that generally given a Negro were given to him. He was spoken of and commended at home and abroad because of his work in this field.

In short, these few remarks upon this distinguished character are food for much valuable meditation. How many lessons could we not learn from the life of this earnest worker? For instance, when do we have more clearly put before us the proof that poverty is an obstacle only, not a preventive, to success in life? Does not his life prove beyond doubt that industry is the road to success? And again, where do we get a more vivid sight of the sweetness and beauty of moral virtue surrounding and ornamenting intelligence? Lastly, his humility can be explained no better than by the words of Christ. When we think of how worthy was Holland and how he shrank from being presumptuous, and how still in spite of him the people would cry his praises, we can only explain: "He who exalteth himself shall be humbled; but he who humbleth himself shall be exalted."

The three great and inseparable requisites of the art of playing, are correct fingerings, good style and graceful execution.
—BACH.

Violin Department

Conducted by Mr. Clarence C. White

Through this department we hope to unite our many violin teachers and students throughout the country; hence articles and questions bearing upon violin teaching and study are welcomed from all sources.

THE LEFT HAND.

(Concluded)

In speaking of the left hand, I do not want to neglect to speak of the left hand "tremolo." Some teachers attempt to teach this to their pupils which may be done in a way, but not by any set rules. One style of tremolo may be unnatural to a pupil. And I think that if the evenness of the tremolo adopted by the pupil is only looked after, the result will be more satisfactory to the teacher and pupil alike. There is so much stress to be laid on the firmness of the pupil's fingers that one must be careful that the tremolo does not affect the firmness of his fingers on the strings. The tones caused by this left hand tremolo should be of a good, singing quality and not a rasping quality as we so often hear. The vibrations should be so pure and even that the tones come to the listener in delightful tone waves. When the student has reached a sufficient degree of proficiency in scale practice and such technical work, he should turn his attention to *musical* playing. What I mean by this is that the student should give some attention to tone-color, even in a scale study, and surely in an etude. In a scale study, whether one or more octaves, the scales should be played without a break, even in going from string to string. Every tone should melt into the tone following. In etude study, the best effects should be striven for, always. It is not the etude alone which you are studying, but bow control and tone production.

CARE OF THE VIOLIN.

Perhaps a word here as to the care of the violin will be of some benefit. Never allow the rosin to collect on your violin, but wipe it off with a soft cloth as soon as it is noticed. Always wrap your violin up in a large soft cloth, especially during damp or cold weather—it will protect the strings, as well as the body of the violin. Do not keep your violin on the floor. The floor is very often damp.

Treat your violin with all the care you would give any valuable treasure.

**The Final Answer.**

There is a little boy at school
Who bravely makes a start;
But somehow never seems to get
The lesson all by heart.
It is a mournful thing to see
His look of gathering woe,
As he at last gives up the task
And answers, "I don't know."

Be not discouraged, little boy,
For you are not alone—
What flings the borealis light
Across the arctic zone ?
What gives its color to the rose ?
What bids the seed to grow ?
The wisest man must blush at last
And say, "I do not know."

—WASHINGTON STAR.

The Child's Musical Life

Under this heading will appear talks and short instructive articles of value to children and those teachers interested in their musical education.

WHAT ONE CLASS OF LITTLE ONES HAS LEARNED.

It is not generally known to our little folks that there are some little children who attend schools that do not give instructions on how to read music. I have now in mind a class of little ones who began to study music during the summer months. Of few of these knew anything about the reading of music. The five lines that they saw on the paper excited them to wonder what kind it was. One was so anxious to know that she said aloud : "What kind of paper is this?" A more fortunate little girl sat beside her and whispered : "Music paper." But our little wonderer would not accept of this answer until her teacher assured her that it was music paper.

The five lines meant nothing special to her. But it is comforting to tell you that our same little questioning girl has now learned something about music. She and her class-mates have learned that those five lines have between them spaces and that they number one less than the lines. This is because it takes two lines to cause a space between. They have learned that in numbering the lines they begin to count from the bottom; and on this line they have been taught to write a little 1, on the next, 2, and so on up until they have their figures going up the staff, 1-2-3-4-5.

Oh! I did not tell you that they had learned that a person who writes music puts his notes on a staff, and sometimes more than one staff.

To tell you more about what they learned above the staff, I will say how they numbered the spaces : they put a little 1 in the first space, 2 in the second, 3 in the third and a 4 in the last. Their teacher is very strict upon them about the writing of these numbers

and will not take from them any work when the number intended to be upon the line is made in any way except one half above and one half below the line : no part of the number must touch the lines above nor below the line they are using. For the spaces, the number must be put right in the middle of the space between the lines. Our little folks do not know how much care this makes our little workers take, and oh, how much will they not learn from having to take this care. Their little eyes have already learned to see that there is a difference between a thing being in one place and its being thrown down without care.

To impress upon their minds what a staff was, they were given the simple example in arithmetic : $2 + 2 = 4$; then : five lines and four spaces equal a staff.

They were next told that when a person was writing music he used a sign at the beginning of the staff to show whether they were writing high or low notes. By high notes they were made to know we mean the upper part of the piano; and by low notes, the lower part of the piano. Thus far they have used only the sign for high notes and this sign is the G-clef.

I cannot help telling you some of the things they made when first trying to make the G-clef were very laughable. Now, I am sure our more fortunate little folks can learn very much if they will sometimes write out some of these figures for the lines and spaces. Make the clef often and you will by so doing make yourself able to soon write music well. This will soon become necessary ; nobody learns music properly who does not write any of it out on paper.

Truthfulness does not alone consist in
telling the truth, but more often in doing
it.



EDITORIAL

If we wish to become a thoroughly musical and cultured race we must do much reading. If music is worth listening to—it is worth reading about. The music-lover as well as the teacher and student needs a stimulant. THE NEGRO Music JOURNAL will furnish just such a tonic. Subscribe for it today, do not wait until tomorrow.



We will devote this year's issue principally to biography of our noted colored and white musicians who have helped in the upbuilding of the rich legacy of the music we now have in our possession. To learn how these great men and women have worked and fought all kinds of obstacles in order that our beloved art might live and flourish, is a liberal education in itself. Biography takes one into the homes and hearts of our great men and women. We dwell with them day after day, week after week, month after month, and year after year, watching their every thought, word and deed. Such is biography. Few studies will be found more interesting than this to either young or old.



The sketch of Justin Holland by Miss Agnes Carroll should interest our readers ; it is very seldom that we ever find any information in regard to the work and achievements of Negro musicians in the press of to-day. Sketches of white musicians of all grades may be found in abundance, but the Negro plays no part as a rule unless he happens to reach the dizzy heights that S. Coleridge Taylor has crowned. We must sing the glory of our own heroes or heroines or they will forever lie in oblivion. We have many whose works and deeds along the musical line are worthy of note and it is the aim of The Journal to bring their deeds and achievements to light.

THE NEGRO MUSIC JOURNAL

We also reprint an article on Drury and his noble work in New York, through the courtesy of The Colored American Magazine, of Boston, Mass. The life and work of Johann Sebastian Bach has been written for our readers by the editor and as this great musician was the foundation of the grand musical edifice we all know, it behooves everybody to become interested and learn something about the master and his musical achievements. This article will be concluded in our October issue. The sketches of the world's great composers and musicians will be continued from month to month during the second volume. We will kindly accept any articles bearing upon the lives of any great musicians.



With this issue we begin Volume II. Those who have missed any of the numbers belonging to Volume I, may obtain them at the rate of ten cents a copy. For those who would desire all twelve of them, we will send the same postpaid for one dollar. No music teacher or earnest student should neglect to secure Volume I of The Journal. You will find it a ready helper along many lines of the musical art—essays calculated to stimulate everyone interested in music can be found in its pages.



MUSICAL NOTES

Prof. Mando's Orchestra played an interesting program of classical selections at Atlantic City, N. J., Aug. 20.

Mr. Theodore Drury, of New York, appeared recently in Jersey City, with much success. He sang "La Stances," by A. Fleigler in French and several other selections as encores. Miss E. B. Magnar of New York was the accompanist.

Mr. Clarence White, violinist, assisted by Miss Maud L. Tarrer, pianist, and Miss G. Lee, contralto, gave the following program at a matinee recital in Boston, in July :—

Concerto, (De Beriot), Clarence C. White; Sonata, op. 27, no. 1, (Beethoven) Miss Maud L. Tarrer; Gypsy Song, (Coleridge Taylor) Caritina, (Raff) and Gavotte, (Bohm), Mr. White; I Said to The Wind of the South, (Chadwick), Miss Genevieve Lee; Intermezzo, (Mascagni), Traumerei, by desire, (Schumann) and Perpetual Motion, (Ries), Mr. White.

The pupils of Mr. Wm. H. Bush of New London, Conn. gave the following interesting program Aug. 27 :—

Tiddley Winks, Biedmann; Rose Mazurka, Schmoll; Hunting Sung, Smith; Sketch, Biedmann; Two Step Waltz, Webb; Waltz, Schmidt; Galop, Schmidt; Hop, Skip and Jump, Schmidt; Melody Waltz, Orth; Nimble Fingers, Orth; Waltz, no. 2, Lichner; Sonatine for two pianos, Kuhlau; Loin du Bal, Gillet; Piano Duet, Polonaise, Wohlfahrt; Sonatine for two pianos, op. 36, Clementi; Auf Wiedersehen, Lichner.

The S. Coleridge Taylor Choral Society will resume regular rehearsals early in the fall. The society will probably give another production of Hiawatha.

The Burleigh Choral Society of this city will begin plans for its first public entertainment soon. Those desiring membership in this

THE NEGRO MUSIC JOURNAL

new organization should call or address the director, 111 D Street, Southeast.

Mr. J. Hillary Taylor, teacher of the pianoforte, is accepting pupils for the season at his studio, 111 D Street, Southeast.

Prof. John T. Layton, Miss Harriet A. Gibbs, and Miss Lola Johnson will soon be busy with their duties as music teachers in the public schools of Washington, D. C.

Gerard Miller, basso, appears at Enon church, this city, October 7th. Miss Eva Bell will be his accompanist.

Mr. Maurice J. Brooks is again in Boston, and will resume his studies at the New England Conservatory, the first of the season.

Mr. Drury will probably give one of Mascagni's operas during the coming season. These operatic productions give some of our best talent a chance to become experienced as operatic singers and should therefore be supported and encouraged by the whole United States.

